

BBC TELEVISION
BBC 1

CAMERA SCRIPT
Project No.:
2515/8052

"DOCTOR WHO"

Series 'T' "Galaxy 4"

Episode 3: "Air Lock"

by

William Emms

Ep. 4.
MISSING.

TX: 65

PRODUCER	VERITY LAMBERT
DIRECTOR	DEREK MARTINUS
P.A.	ANGELA GORDON
A.F.M.	MAJORIE YORKE
SECRETARY	SUE WILLIS
WARDROBE SUPERVISOR	DAPHNE DARE
MAKE-UP SUPERVISOR	SONIA MARKHAM
DESIGNER	RICHARD HUNT
VISION MIXER	CLIVE DOIG
FLOOR ASSISTANT	NICK WRIGHT
TM 1	RALPH WALTON
TM 2	BERNARD FOX
SOUND SUPERVISOR	GEORGE PRINCE
GRAMS OPERATOR	RICHARD WORBY
CREW 14	

CAMERA REHEARSAL: Friday 23rd July 1965 TC 4

10.30 - 1.00 Camera rehearsal
1.00 - 2.00 LUNCH
2.00 - 7.00 Camera rehearsal (TK25 from 2.30)
7.00 - 8.00 DINNER
8.00 - 8.30 Line-Up
8.30 - 9.45 VT RECORDING (VT/4T/28436)

RECORDING:

TRANSMISSION: 2nd October 1965

25.9.65

BBC
THIS IS THE ARCHIVAL COPY
WHICH MUST BE RETURNED TO
DRAMA SCRIPT LIBRARY
250 WESTERN AVENUE

"DR. WHO" Series 'T' Episode 3

CAST LIST

DR. WHO	WILLIAM HARTNELL
VICKI	MAURFEE O'BRIEN
STEVEN	PETER PURVES
MAAGA	STEPHANIE BIDMEAD
DRAHVIN ONE	MARINA MARTIN
DRAHVIN TWO	SUSANNA CARROLL
DRAHVIN THREE	LYN ASHLEY
RILL VOICE	ANTHONY PAUL
CHUMBLEY OPERATORS:	ANGELO MUSCAT
	WILLIAM SHEARER
	PEPI POUPEE
 RILL (Non-speaking)	 BILL LODGE

"DR. WHO" SERIES 'T' EPISODE 3 RUNNING ORDER

Page	Scene	Set	Character	Time	Shots	Cam/Room
1		TELECINE 1 (25")				TK25
2	1	Int. HILL CENTRE	WHO VICKI	Eve.	1-2	2A, 3A, A1
3	2	Int. HILL PASSAGEWAY	CRUMBLEY	"	3	1A
4	3	Int. HILL CHAMBER	WHO VICKI CRUMBLEY	"	4-5	A1, 3B, 1B 2A
4	4	Int. HILL PASSAGEWAY	VICKI WHO	"	6-9	3B, A1/B1 3D, 1B/C
5	5	Ext. HILL CENTRE	WHO VICKI	"	10-12	B1, 1C, 5F
8	6	Int. HILL PASSAGEWAY	VICKI WHO CRUMBLEY	"	12	B1 5F
	7	Ext. HILL CENTRE	WHO	"	13	5E B1
	8	Int. HILL PASS. GEWAY	VICKI CRUMBLIES A & B		14	1A B1
RECORDING BREAK						
10	9	Int. DRAHVIN LIVING SPACE	STEVEN GAR DRAHVINS 1, 2 & 3	Eve.	15-31	3D/E, 4B 2C/B/E C1/A2
15	10	Int. HILL CENTRE	VICKI HILL (VO) CRUMBLIES A & B	"	32-42	1E/F A1 3A, 2D
20	11	Ext. HILL CENTRE	WHO	"	43	5A, B1
21	12	Int. HILL CENTRAL CHAMBER	VICKI HILL (VO) CRUMBLIES A & B	"	44-45	1F, 3A A1
22	13	Ext. PLANET	DRAHVIN 3 HILL (VO)	Day	46	5C
24	14	Int. HILL CHAMBER	VICKI HILL (VO) CRUMBLIES A & B	Eve	47	2D, A1
24	15	Ext. PLANET	HILL (VO) GAR DRAHVIN 3	Day	48	4C
25	16	Int. HILL CENTRE	VICKI HILL (VO) CRUMBLIES A & B	Eve.	49-52	2D, A1, 3A 1F
27	17	Ext. HILL CENTRE	WHO	Eve	53	5B, B1
27	18	Int. DRAHVIN LIVING SPACE	STEVEN DRAHVINS 1 2 & 3 GAR	"	54	3F, C1, A1, 4D, 2E

Contd:

Page	Scene	Set	Character	Time	Shots	Cam/Boom
30	19	Ext.DRAVIN SPACESHIP	STEVEN	Eve.	65	1A
30		TELECINE 2 (15")	CRUMBLEY	Eve.		TK25
30	20	Ext. DRAVIN SHIP	STEVEN CRUMBLEY C	Eve.	66	1A
31	21	Int.DRAVIN AIRLOCK	STEVEN GAR	"	67-68	3F, 2F
31	22	Ext.MILL CENTRE	WHO VICKI MILL (VO) CRUMBLIES A & B	"	69-70	4A, B1, 5F
34	23	Int.PASSAGEWAY MILL	WHO VICKI CRUMBLEY A	Eve.	71	1H, B1
35	24	Int.MILL CHAMBER	WHO MILL (VO) VICKI CRUMBLEY A	"	71-78	A3, C2, 1H/E, 3A 2A
39	26	Int.DRAVIN AIRLOCK	STEVEN GAR (OOV)	"	79-82	4E, C3, 2F Hand Mic
40	27	Int.DRAVIN LIVING SPACE	G. R DRAVINS 1, 2 & 3	"	83	4E, B2
41	28	Int.DRAVIN AIRLOCK	STEVEN GAR (OOV)		84-87	2H, 5B, 2F C3
42	29	Int.MILL CHAMBER	WHO VICKI CRUMBLIES A & B MILL VOICE	"	88-91	3A, 1E, 5E
4	30	Int.MILL PASSAGE	VICKI WHO CRUMBLIES A & B	"	91 contd.	5E
44	31	Ext.MILL CENTRE	VICKI WHO CRUMBLIES A & B	"	91 contd.	5E
44		TELECINE 3 (33")				TK25
44A	31A	EXT.LANDSCAPE	" & Draivin 1		91A- 97	5C, B3, 4X, 5Y
45	32	Int.DRAVIN SHIP	CRUMBLEY	Eve.	98	1E
45	33	Int.DRAVIN AIRLOCK	STEVEN GAR (OOV)		99-100	2H, 3X C3
		ROLLER/SLIDES				4

SBP

"DOCTOR WHO"

SERIAL "T"

by

William Emms

Episode 3: "Air-Lock"

VT CLOCK: VT/4T/ 28436

RUN TK 25

F.U. TK25

OPENING TITLES 25"

S.O.F.

FROM PREVIOUS EPISODE

2A/3A

1. INT. RILL CENTRAL CHAMBER.
EVENING.

1. 2 A 24
 2s VICKI/WHO

BOOM A1

(DOCTOR WHO AND
VICKI MOVE ABOUT,
SNIFFING THE AIR)

(SHE TURNS INTO
CAMERA, AND REACTS,
RIVETTED TO THE
SPOT, HER EYES
OPEN WIDE)

2 3 A 5
 BCU EYES

SHRIEK S

(THE DOCTOR MOVES
TO LOOK TOWARDS
THE CAMERA TOO.
HE IS ALSO RIVETTED
AND REACTS.

WE GO IN ON A
CLOSE UP FOR:)

(SLOWLY (LOW) ...)

FADE BLACK

(CUT TO THE HARDLY
VISIBLE DOOR. IN
IT HAS APPEARED A
WINDOW. INSIDE,
SWIRLING SMOKY
AMMONIA GAS.

LOOKING THROUGH
THE WINDOW ARE TWO
EYES. SET IN
SCALES)

Q. Music
Sting:
Kapsodie
de Budapest

END OF REPEAT INSERT

2. INT. RILL PASSAGEWAY. EVENING.

3.	<u>1</u>	<u>A</u>	<u>24</u>	
				CHUMBLEY IN PASSAGE
				(A CHUMBLEY MOVES ALONG THE PASSAGE- WAY CHUMBLING AND CHITTERING ALONG.
				Q.Music "Marche" LD087
				TRACK TO B

S/I SLIDE:
"Air Lock"

FADE SLIDE

(THE CHUMBLEY REACHES
THE END OF THE
PASSAGEWAY, CHUMBLES
TO CHANGE DIRECTION.

CUT TO PICK IT UP
AS IT MOVES FURTHER
ALONG THE CORRIDOR)

S/I SLIDE
Written by
William Emms

FADE SLIDE

(WE ALLOW THE
CHUMBLEY OUT OF
FRAME AND THEN:)

SBP

(on 1A)

(1B, 2 B)

4. 3 B 16
 2s VICKI/WHO (DOCTOR WHO AND
 VICKI REACT AND
 TURN AS THEY
 HEAR THE SOUND
 OF A CHUMBLEY
 APPROACHING)

3. INT. RILL CENTRAL CHAMBER. EVENING
 /BOOM A1/
 Fx. Chumbley
 Musica contd.

DOCTOR WHO: A Chumbley! Quick,
child.

5. 1 B 24
 HA CHUMBLEY/WHO/WICKI (THEY BOTH RUSH
 CFF INTO AN ENTRY
 AND PULL TO A HALT. /

A CHUMBLEY IS
COMING DOWN THE
PASSAGE.

THEY TURN & RUN OUT
PAN L TO BRING THEM
ALONG BIG PASSAGE.

THEY RUSH TO
ANOTHER AND INTO
IT.

5A. 2 A 24
 3s CHUMBLEY/VICKI/WHO LOUD NOISE OF
 CHUMBLIES NOW.

5B. 3 B 24
 CHUMBLEY ONE COMES FROM AN
 ENTRY AND CHUMBLIES
 INTO THE ENTRY
 DOCTOR WHO AND
 VICKI LOOK)

5C. 2 A 24
 A/B

3B, 1B

4. INT. RILL PASSAGEWAY. EVENING.

6. 3 B 24
 A/B TAKE THEM (DOCTOR WHO AND
 TO BIG ENTRANCE VICKI HASTENING
 (TO C) ALONG IT.

 SOUND OF PURSUING
 CHUMBLIES)

 /

 Fx.
 Chumbley
 Musica contd.

7. 1 B 24
 HA WHO/VICKI IN L VICKI: Doctor, they're catching
 LET THEM OUT AS THEY us up.
 TURN CORNER.

DOCTOR WHO: Come along, come
along. (cont ...)

SBP

(on 1B)

- 5 -

(THEY HASTEN ON.

Q Chumbley TO ANOTHER
ION OF PASSAGE-

8. 3 D
LS CHUMBLEY
CRAB R TO HOLD
AVOIDING VICKI/WHO b/gd.

DOCTOR WHO AND
VICKI MOVE INTO
IT.

PAUSE.

Q WHO THE DOCTOR POINTS
AHEAD)

Fx.
Chumbley

9. 1 C 24
HA 2s VICKI/WHO

DOCTOR WHO: (cont) There's
the way out. Come along.
We'll make it.

Fade
Chumbley

(THEY MOVE ON.

TRACK BACK TO 1D
TAKE WHO THRU'
ENTRANCE & DEPRESS

WE CUT TO THEM
AS THEY REACH
THE ENTRY, DOCTOR
WHO A LITTLE WAY
AHEAD OF VICKI
WHO TURNS TO LOOK
BEHIND HER AS WE
HEAR THE CHUMBLEY
NOISES)

Fx.
Chumbley

5. EXT. RILL CENTRE. EVENING.

/BOOM B1/

(DOCTOR WHO EMERGES
AND TURNS BACK TO
VICKI. WE SEE HER
COMING TOWARDS THE
EXIT, THEN, SLAM.
A HEAVY IRON GRILL
CLASHES DOWN BEFORE
HER. SHE GRIPS THE
BARS FRANTICALLY
AND LOOKS OUT)

Fade Music

Fx.
Grill

VICKI: (ESPERATE) Doctor!

- 5 -

(5 next)

SBP

(on 1C)

- 6 -

(VICKI STOPS, TURNS
TO LOOK BACK DOWN
THE PASSAGEWAY.

WE CAN HEAR THE
NOISE OF THE
CHUMBLEY GETTING
NEARER.

Fx.
Chumbley

DOCTOR WHO MOVES
NEARER EXAMINES
THE BARS QUICKLY)

DOCTOR WHO: Don't move, Vicki,
I'll see if I can ...

(HE GRASPS THE
GRILL AND TRIES
TO PUSH IT UP)

It won't move... There's no
way of opening it ...

CRAB L TO 'A'

(THE DOCTOR LOOKS
AROUND, SEES THE
MECHANISM ON THE
WALL THAT HE
EXAMINED BEFORE)

Ah-ha! Perhaps I'll be
able to do a little sabotage ...
(cont ...)

(DOCTOR WHO MOVES
ACROSS TO THE UNIT,
TAKES OUT THE
SCREWDRIVER FROM
HIS POCKET THAT
WE HAVE SEEN BEFORE.

VICKI WAITS, GRASP-
ING THE BARS, LOOK-
ING BEHIND HERSELF,
EXPECTING THE CHUMBIES
AT ANY MINUTE.

THE DOCTOR HAS
GIVEN A QUICK
EXAMINATION TO
THE AIR CONVERTER
UNIT)

- 6 -

(5 next)

SBP

(on 1C)

- 7 -

DOCTOR WHO: Well I think we know what this is used for... converting air into ammonia.

VICKI: Hurry, Doctor ...

DOCTOR WHO: Yes, don't worry, child, when I've finished with this they'll soon release you ...

10. 5 F 16 (DOCTOR WHO WORKS
MCU VICKI AT THE MECHANISM)

VICKI: What good will that do? Try and release these bars. /

11. $\frac{1}{A/B} \cdot C$

DOCTOR WHO: Now that would be
a waste of time - but this
convertor supplies the gas
they breathe ...

VICKI: But you don't know
that!

DOCTOR WHO: The Rills never
come outside, Vicki - it seems
a logical conclusion.

12. 5 F 35
 WHO/VICKI/CHUMBLEES

Fx.
Chumbles

THEN SHE TURNS
ROUND TO LOOK DOWN
THE PASSAGEWAY)

- 7 -

(5 next)

SBP

-- 8 -

(on 5F)

6. INT. RILL PASSAGEWAY. EVENING.

/BOOM B1/

(THE CHUMBLEY MOVES
ALONG THE PASSAGE-
WAY JOINS VICKI.
POINTS A GUN AT HER.

Fx.
Chumbley
Standing

DOCTOR WHO APPEARS
THE OTHER SIDE OF
THE BARS, LOOKS IN,
VICKI PRESSING HER-
SELF AGAINST THEM
FROM HER SIDE.

THE CHUMBLEY MAKES
SIGNS AS THE ONE
THEY FIRST MET DID)

VICKI: It wants me to
go with it.

(PAUSE)

DOCTOR WHO: (LOW) Then I'm
afraid you'll have to do so.

VICKI: But that ... that
thing that was watching us in
there ...

DOCTOR WHO: One of the Rills.
Yes, must have been.

VICKI: Doctor, I'm frightened.

DOCTOR WHO: Listen, my dear.
If you go along quietly and
cause no trouble, it will give
me time to see if I can help
you. I think I can do some-
thing with that air-converctor,
but I must have time.

(1 next)

-8 -

(on 5F)

- 9 -

VICKI: Yes, all right.

(VICKI EYES THE CHUMBLEY
MOVES FORWARD. CHUMBLEY
BACKS AWAY)

7. INT. RILL PASSAGEWAY EVENING

13.	5	E	24		<u>/BOOM B1/</u>
				MS WHO	(VICKI MOVES DOWN CORRIDOER
					FOLLOWD BY CHUMBLEY
				CRAB L WITH HIM	<u>Fade Fx.</u>
				TO CONVERTER	<u>Low</u>
					ANOTHER CUMBLEY MOVES IN TO
					MEET HER, THEY NUDGE HER
					TOWARDS THE MAIN CHAMBER)

8. EXT. RILL CENTRE EVENING

14	1	A	35		<u>/BOOM B1/</u>
				HA ELEVATED	(WHO MOVES AWAY FROM BARS
				FOLLOW VICKI & CHUMBLEY	& STARTS TO WORK AT
				DOWN PASSAGE.	AIR CONVERTER WITH HIS
					SCREWDRIVER)
					Fx.
					Chumbley
					Q Music
					"Moelle de
					Lion"
					LDO66

RECORDING BREAK

(3 next)

9. INT. DRAHVIN LIVING SPACE EVENING

15. 3 D 35 /BOOM C1/A2/
LS FRAM UP ON STRUTS

TRACK IN TO FRAME
UP ON MAAGA/DRAHVIN 2
" MOVES TO TABLE

STEVEN IS STILL
ON THE PADDED
CORNER. HE IS
LYING DOWN)

16. 2 B 9 /
CU MAAGA DRAHVIN TWO: Maaga shall we go?

listening. Fade
Music

MAAGA Where?

DRAHVIN TWO: To patrol.

17. 4 B 16 /
O/S 2s MAAGA/DRAHVIN 2 MAAGA I see no need.

DRAHVIN TWO: To see what the
other two are doing.

MAAGA: No.

18. 2 B 9 /
CU MAAGA DRAHVIN TWO: But, Maaga..

19. 4 B 16 /
A/B MAAGA: Can't you hear what I say.

20. 2 B 9 /
A/B DRAHVIN TWO: We always go out
on patrol at this time.

21. 3 E 24 /
4s MAAGA Well, not now.

(THE THREE DRAHVINS
LOOK UNEASILY AT
EACH OTHER)

22. 2 B 16 /
2s MAAGA/DRAHVIN 2 Soldier
Drahvins. You can't under-
stand anything that's different,
can you? (cont ..)

SBP

- 11 -

TRACK IN TO CU MAAGA

MAAGA (cont) You're made
unintelligent, and you remain
that way all your lives,

MAAGA TURNS AWAY
TALKS ALMOST TO
HERSELF)

I told them soldiers were
useless for space-war. All
they can do is kill. But no-
one listened. To conquer
space, they said, you will
need soldiers. And now here
I am, confronted with danger,
and the only one able to think.

23. 3 E 24 MAAGA TURNS BACK /
 A/B ADDRESSES THE
 THREE)

Very well. I am your
commanding officer, am I not?
I am your controller.

(On to page 12)

- 11 -

(2 next)

AM

(on 3E)

- 12 -

24. 2 B 16
 2s DRAHVIN 2/MAAGA DRAHVIN TWO: Yes, Maaga/

MAAGA And my orders are obeyed?

DRAHVIN TWO: Yes, Maaga

MAAGA Why?

DRAHVIN TWO: Because you are our
leader.

25. 4 B 9
 CU DRAHVIN 2 MAAGA And?/

DRAHVIN TWO:
You think./

26. 2 B 16
 A/B

MAAGA And you
don't know what that means.

PAN MAAGA R FOR 3s
LOSING DRAHVIN 2

(THE DRAHVINS ARE
SILENT)

I order that
there will be no patrol now
We have a prisoner. In order
to save him, the other two must
help us.

(PAUSE)

DRAHVIN ONE: I do not under-
stand why they would want to
rescue a friend.

MAAGA I don't suppose you do.

DRAHVIN ONE: We would not.
We would leave him.

MAAGA: Yes, we would. (cont ...)

- 12 -

(4 next)

AM
(on 2B)

- 13 -

PAN R WITH THEM
HOLDING 3s

MAAGA; (cont) But I have heard
of beings like these. They help
each other.

DRAHVIN THREE: Why, Maaga

MAAGA I don't know. But
sometimes, I am told, they even
die for each other.

DRAHVIN THREE: Die? For their
friends? /

27. 4 B 16
2s MAAGA/DRAHVIN 2

MAAGA Yes, there are many
strange things in the universe.

DRAHVIN TWO: I do not under-
stand.

MAAGA: I know you don't under-
stand. But despite that you
will obey orders.

(THE THREE BOW
THEIR HEADS
SUBMISSIVELY.

MAAGA COMES TWDS
CAM FOR CU f/g L.

AFTER A PAUSE
CAR SPEAKS
QUIETLY, ALMOST
TO HERSELF)

may be we will
not kill either the Rills or
these Earth Creatures. Not
with our own hands, that is.
Perhaps it would be better to
escape in the spaceship and
leave them here. Then, when
we are out in space, we can
look back. (cont ...)

- 13 -

(2 next)

AM

(on 4B)

- 14 -

MAAGA (cont) We will see a
vast, white, exploding planet.
And we will know they have died
with it.

TRACK IN FOR BCU
MAAGA

DRAHVIN ONE: But we will not
see them die.

MAAGA You will not. But, I,
at least, have enough intelligence
to imagine it. The fear. The
terror. The shuddering of a
planet at the end of its life.
And they die. /

28 2 E 16
 MCU STEVEN

(4 pull back)

HE TURNS HIS
HEAD SLIGHTLY
AND SQUINTS
ACROSS. WE
RESUME ON THE
DRAHVINS)

29. 3 E 35
 4s
But that is for later. (SNAPPING)
Attention. /

You will sleep, you will go and
watch for the earthmen and you will
remain on guard.
To your stations. Open the door ...

Fx.
Door
Open

(ONE MOVES ROUND
THE TABLE,
PICKING UP HER
GUN AS SHE
DOES SO.

SHE CROSSES TO
A CHAIR NEAR
STEVEN AND SITS,
THE GUN ACROSS
HER LAP)

- 14 -

(2 next)

(on 3E)

30.	1	E	24	MS DRAHVIN 1 AT DOOR	(THEY TURN AND GO TO THE INNER RCOM.	Fx. Door Close
31.	2	C	24	3s MAAGA/STEVEN/DRAHVIN	M. GA JROSSES / TO THE CORNER. SHE LOOKS DOWN AT THE APPARENTLY SLEEPING STEVEN)	

MARGA But you will not. He
is not to move.

MAAGA ALSO GOES
INTC THE INNER
ROOM.

WE TRACK IN
ON STEVEN.
HIS EYES OPEN
SLIGHTLY AND
HE SQUINTS
UP AT THE
GUARD.

ONE STARES
STRAIGHT AHEAD)

32.	1	E	50	ROOM A1/
		HA	VISTA	
			(A CHUMBLEY BACKS IN FOLLOWED BY VICKI. SHE LOOKS ABOUT HER,	Ex. Chumbley Q.Music "Marche" LD087

AM

(on 1E)

- 16 -

THEN HASTILY
AT THE PLACE
WHERE SHE
HAS SEEN THE
WATCHING EYES.

THE SHUTTER
IS CLOSED.

THE OTHER
CHUMBLEY
COMES OUT
OF THE
PASSAGEWAY.

THEY BOTH
CHITTER AND
CHINK TO
THEMSELVES
FOR A MOMENT.
THEN, FROM
THE ONE FACING
HER COMES THE
HIGH-PITCHED
SOUND WE HEARD
BEFORE. /

Fx.
Chumbley
Standing

Fx.
Message

33. 3 A 24
VICKI/CHUMBLIES

VICKI STARES
AT IT UN-
COMPREHENDIGNLY.
IT STOPS THE
NOISE, TWITTERS
AT HER ONCE OR
TWICE, THEN
FALLS SILENT. /

34. 1 E 12
LA 2s CHUMBLEY 1/VICKI

THE CHUMBLEY
BEHIND HER NUDGES
VICKI. SHE PUTS
UP WITH THIS FOR
A FEW MOMENTS,
THEN, ANGRILY:)

PAN R AS SHE TURNS
FOR 2s CHUMBLEY 2 R.

VICKI: Don't do that! What do
you want anyway?

Fx.
Chumbley

(AT ONCE A
SERIES OF
VARYING
SOUNDS COME
FROM THE
CHUMBLEY.

IT IS IN
FACT MONITORING
ON VICKI'S
LANGUAGE.

Fade Music

(3 next)

- 16 -

AM

(on 1E)

- 17 -

THE NOISES RUN
THROUGH THEN
WE HEAR SPOKEN
VERY FAST:)

CHUMBLEY: Don't do that, what
do you want anyway? Don't do
that, what do you want anyway?

(THERE IS A
CHATTERING
SOUND, THEN
SILENCE.

THEN FROM THE
CHUMBLEY WE
HEAR, AS THOUGH
IT HAS JUST GOT
ONTO THE LANGUAGE
WAVELENGTH, WHICH
IT HAS:)

We are sorry to separate you
from your friend, but it was
necessary. /

35. 3 A 24
 VICKI/RILL SHUTTER

(VICKI IS
SURPRISED.
SHE JUMPS
AS THE SHUTTER
BARRING THE
RILLS FROM HER
SLIDES OPEN.

ZOOM TO CU RILL FACE

THE RILL CAN
BE SEEN LOOKING
THROUGH AT HER.
WE CUT TO THIS
DURING THE
SCENE.

VICKI LOOKS
FROM THE RILL
TO THE CHUMBLEY,
THEN:)

VICKI: Who are you?

CHUMBLEY: Who are you?

36. 2 D 16
 MCU VICKI

- 17 -

(3 next)

- 18 -

VICKI: We're ... we're time
travellers. From the Planet
Earth.

37. 3 A _____ (PAUSE.)
 CU RILL THE RILL
 STUDIES HER)

38. 1 F 12 _____
 CU VICKI CHUMBLEY: I see. You were
 sent here by the Drahvins?

VICKI: Yes.

CHUMBLEY: To do us harm.

VICKI: No, no. The Drahvins
are holding a friend of ours
prisoner. We had to do as they
told us.

CHUMBLEY: What was that?

39. 3 A 24 _____
 RILL/VICKI/CHUMBLEY
 L f/d. VICKI: (RELUCTANTLY) To help
 them capture your space ship.

CHUMBLEY: Why do they want to
capture it? We have offered
to take them with us.

VICKI: They didn't tell us
that.

(VICKI MOVES
OCCASSIONALLY
AS SHE SPEAKS.
WHEN SHE DOES
SO THE CHUMBLEY
NOT SPEAKING
HUSTLES HER IN
PLACE)

40. 1 F 24 _____
 CHUMBLEY 1/VICKI CHUMBLEY: No. They would not.
 They would rather kill. They
 hate us. /

- 18 -

(2 next)

AM

(on 1F)

- 19 -

VICKI: Well, you did try to
kill one of them.

41. 2 D 24 CHUMBLEY: We kill no one.
VICKI/CHUMBLIES

(VICKI, STILL
BEING PUSHED,
IS SUDDENLY
EXASPERATED)

VICKI: Look, who is talking?
Is it ... this Chumbley, or is
it ...

(SHE LOOKS TOWARDS
THE RILL'S EYES)

... someone else?

CHUMBLEY: You call the machines
Chumblies?

VICKI: Yes.

CHUMBLEY: The Chumblies have a
speaker in them. They are
transmitting out thoughts.

VICKI: Your ... thoughts?

42. 3 A 24 CHUMBLEY: We do not speak like
you. We have no vocal chords.
We communicate in thought.
RILL SHUTTER/VICKI

VICKI: But who are you?

CHUMBLEY: We are the Rills.

- 19 -

(5 next)

AM

- 20 -

(on 3A)

VICKI: Then why can't I see
you?

(PAUSE)

CHUMBLEY: It is better that you
do not.

Not all the dominant
species in the universe look
like men. Our appearance might s
shock you as it shocked the Drahvins.

ZOOM TO CU RILL

(WE HAVE TRACKED
RIGHT IN ON THE
RILLS EYES AS
THE CHUMBLEY
HAS SPOKEN)

	MIX	11.	EXT.	RILL CENTRE.	EVENING.	
43.	5	A	24			/BOOM B1/
	MS WHO					
			(DOCTOR WHO HAS NOW REMOVED SOME OF THE TOP PLATES FROM THE AIR CONVERTOR AND IS PEERING IN. HE IS HARD AT WORK WITH THE SCREWDRIVER)			

- 20 -

(1 next)

AM

(on 5A)

- 21 -

MIX

12. INT. RILL CENTRAL CHAMBER EVE.

44. 1 F 12
CU VICKI

/BOOM A1/

VICKI: The Drahvins said you attacked them.

CHUMBLEY: That is short of the truth. We were investigating outer space when we encountered a strange ship.

CHUMBLEY:

Rills do not attack or kill without good reason, so we stopped our ship. Their ship also stopped. We hung in space facing each other. We would have turned and gone away, but we were afraid that we would be attacked. /

45. 3 A 24
2s RILL/VICKI

VICKI: What happened?

CHUMBLEY: For four dawns we hung there,

Then we decided to turn. As we were doing so the Drahvins fired. Immediately we did the same - and both ships crashed. When we escaped from our ship we discovered that we could not breathe the atmosphere here, but we had a small supply of our own, and set out to help the Drahvins.

ZOOM IN ON RILL

Q. Music

(WE HAVE AGAIN
CLOSED ON THE
RILL. WE NOW
SLOWLY:)

(5 next)

- 21 -

AM

(on 3A)

- 22/23

WOBBLE
MIX

13. EXT. PLANET LANDSCAPE. DAY.

46. 5 C 24

TRACK PAST TREES
DISCOVER DRAHVIN ON
GROUND
TILT DOWN

(WE HOLD ON
THE PLANET
LANDSCAPE.

Q Music
"Moelle de
Lion"
LD066

WE, THE CAMERA,
ARE THE EYES
OF THE RILL
SPEAKING THROUGH
THE CHUMBLEY.

WE CATCH GLIMPSES
OF OTHER RILLS
WITH US, BUT
NEVER SEE THEM,
JUST GLIMPSE AT
THE EDGE OF THE
CAMERA FRAME.

THE CAMERA 'LOOKS
AROUND' AS THE
RILL CONTINUES.

WE SEE A DRAHVIN
LYING FACE DOWN
ON THE PLANET
LANDSCAPE.

TILT & PAN UP
SEE MAAGA

TRACK BACK

CHUMBLEY: (VOICE OVER) The
first one we found was badly
injured. We started to help
the soldier. Then Maaga, their
leader appeared. (cont)

She threatened to shoot at us, so we
left.

(MAAGA FIRES)

- 22

(2 next)

WOBBLE
MIX

14. INT. RILL CENTRAL CHAMBER.
EVENING.

47.

2 D 24

VICKI/CHUMBLIES

(A SHOT OF VICKI
LOOKING UP OVER
THE CHUMBLEY)

/BOOM al/

Music
contd.

VICKI: Why didn't you shoot
back?

CHUMBLEY: We could have done.
Our weapons are superior to
theirs. But we do not kill.
The Drahvins do.

WOBBLE
MIX

15. EXT. PLANET LANDSCAPE. DAY.

48.

4 C 35

LS MAAGA/DRAHVIN

WE ARE IN AS
LONG A SHOT AS
POSSIBLE. WE SEE
USE HER GUN
TO KILL THE INJURED
DRAHVIN ON THE
GROUND)

CHUMBLEY: (VOICE OVER) When
we looked back, we saw Maaga
kill the injured soldier ...

Fade
Music

16. INT. RILL CENTRAL CHAMBER.
EVENING.

49.	2	D	24		<u>/BOOM A1/</u>
				VICKI/CHUMBLEY	
					(VICKI IS STANDING IN FRONT OF THE TALKING CHUMBLEY GUARDED BY THE OTHER ONE)
				VICKI COMES TWDS CHUMBLEY 2	Fx. Chumblies

VICKI: But all the Drahvins
believe that you did it.

PAN VICKI L

CHUMBLEY: We know. That is
why they keep attacking us.

VICKI: Would you really have
taken them off with you. in your
ship.

CHUMBLEY: Why not? What do we
gain if they die?

50.	3	A	16		(VICKI NODS. /
				VICKI/RILL	SHE LOOKS AGAIN AT THE RILL SEEN THROUGH THE OPEN SHUTTER)

We will help you rescue your
friend. (cont...)

(VICKI DOESN'T
APPEAR TO HEAR)

CHUMBLEY: (cont) Something is worrying you.

VICKI: I ... wish I could see the whole you.

CHUMBLEY: It is better that you don't.

51. 1 F 12
CU VICKI

Besides we cannot come out. In order to live we must have ammoniac gas./ So we live in here in a compartment where it is filtered in ...

/3 TO F QUICKLY/

(VICKI REACTS
IN HORROR)

VICKI: You can't breathe oxygen at all?

52. 2 D 24
CHUMBLIES/VICKI

CHUMBLEY: No. Our home planet is ...

Q Music
"Sonatine"
LD087

(VICKI MAKES A
MOVE TO LEAVE.

THE GUARDING
CHUMBLEY PREVENTS
HER)

What is it?

VICKI: Let me out. Quickly. Please! Or you'll all be killed.

CHUMBLEY: Killed? By whom?

VICKI: The Doctor. He's wrecking your machine for making ammoniac gas ...

- 27 -

17. EXT. RILL CENTRE. EVENING

(THE DOCTOR IS
WORKING
FEVERISHLY AT
THE AIR CONVERTOR
MECHANISM WITH
HIS SCREWDRIVER)

FADE BLACK

(WE LEAVE HIM
AS HE SEEMS TO
BE TAKING THE
CONVERTOR TO
PIECES)

(5 to A)

(STEVEN STILL
FEIGNS SLEEP.
HE SQUINTS AGAIN
AT THE DRAHVIN
GUARDING HIM.

THE DRAHVIN IS
NODDING WITH
SLEEP OVER HER
GUN.

ZOOM OUT TO TIGHT 2s

STEVEN'S EYES
NARROW.

SLOWLY, EVER SO
SLOWLY, STEVEN
EASES HIMSELF TO
A SITTING POSITION.

HAVING ACHIEVED
THIS HE BEGINS TO
MOVE HIS LEGS,
PREPARATORY TO
LOWERING HIS
FEET TO THE FLOOR.

- 27 -

(4 next)

55. 4 D 16 THERE IS A CREAK. /
CU DRAHVIN 3
56. 2 E 9 THE DRAHVIN JERKS
CU STEVEN AND MUMBLES. /
STEVEN FREEZES.
57. 4 D 16 THE DRAHVIN SUB-
CU DRAHVIN 3 SIDES.
58. 3 F 5 SLOWLY STEVEN
TIGHT 2s A/B COMPLETES THE
MOVEMENT. HE
IS NOW IN A
SITTING POSITION
RIGHT IN FRONT
OF THE DRAHVIN.

(wide shot as necessary) HE RAISES HIS
HANDS, ONE AIMED
FOR THE DRAHVIN'S
MOUTH, THE OTHER
FOR THE GUN.

(4 to A)

THEN HE GOES.
IN ONE MOVEMENT
HE GRABS THE
GUN, CLASPS A HAND
OVER THE DRAHVIN'S
MOUTH AND KEEPS
MOVING FORWARD, SO
THAT THE DRAHVIN
AND THE CHAIR GO
OVER BACKWARD.

WITH THE GUN HE
IS PREPARED TO
COVER THE DRAHVIN,
BUT, AS SHE FELL
SHE GROANED AND
ROLLS OVER.

STEVEN EXAMINES,
SEES THAT SHE HAS
BEEN KNOCKED UN-
CONSCIOUS AS SHE
FELL.

HE LISTENS. ALL
IS SILENT. HE
STRAIGHTENS, THEN
MOVES TO THE
LEVER FOR OPENING
THE DOOR. VERY
GENTLY HE DEPRESSES
IT. THERE IS A
HUMMING AND THE
DOOR BEGINS TO
SLIDE OPEN.

59. 2 E 16
MS STEVEN THRU' DOOR
PORTHOLE
SEE DOOR CLEAR

Fx.
Door
Open

AT THIS MOMENT
THE INNER DOOR
OPENS AND THERE
IS GAR. SHE IS
LIFTING HER GUN)

Fx.
Inner
Door
Open

MAAGA (SHOUTING) He is
escaping!

(STEVEN WHIRLS
AND RUSHES INTO
THE AIR LOCK.

BOOM A1

60. 3 F 24
STEVEN FRAMED BY
INNER DOOR

HE HEADS FOR
THE OUTER DOOR,
BUT IT IS CLOSED.
HE TURNS BACK TO
SEE MAAGA JOINED
BY THE OTHER
DRAHVINS, APPROACHING.

HE POINTS HIS GUN
AT THEM)

61. 2 E 24
3s MAAGA/2 DRAHVINS

STEVEN: Stop .../

(THEY COME TO A
HALT.

MAAGA COMES FORWARD
ANGRY)

62. 3 F 24
MS STEVEN

MAAGA You cannot escape. Give
up and we will not harm you.

STEVEN: I'd be a fool to
believe that wouldn't I?

63. 2 E 24
A/B
PULL BACK TO SEE
STEVEN f/gd.

(HE GLANCES TO
THE SIDE AND
SEES TWO BUTTONS
ON THE WALL. /

STILL POINTING
HIS GUN HE PRESSES
ONE AND THE INNER
DOOR SLIDES SHUT
SEALING HIM OFF
FROM THE DRAHVINS.

Fx.
Door

64. 3 F 24 STEVEN PRESSSES
 STEVEN THRU' PORTHOLE THE OTHER/BUTTON
 AND THE OUTER
 DOOR OPENS.
 HE MAKES FOR IT)

19. EXT. DRAHVIN SPACESHIP.
EVENING.

65. 1 A 24 LS STEVEN THRU TREES
 (STEVEN EMERGES
 AND LOOKS WARILY
 ABOUT.
 HE IS ABOUT TO
 MOVE OFF WHEN
 HE SEES SOMETHING
 AND FREEZES)

CUT TELECINE:2 TK 25

Ext. Evening. (15")

A Chumbley is in the
 planet landscape.

It sees STEVEN, chumbles
 forward, its gun at
 the ready as it moves
 forward.

END TELECINE.

20. EXT. DRAHVIN SPACESHIP.
EVENING.

66. 1 A 24 / Fx.
 A/B (STEVEN STARES Chumbley
 AT THE CHUMBLEY,
 HIS GUN AT THE
 READY,

THEN HE LOOKS
BACK AT THE
SPACESHIP.

HE IS UNDECIDED.
GIVING UP, HE
DIVES BACK INTO
THE AIR LOCK.

THE DOOR CLOSES,
THEN, SECONDS
LATER A CHUMBLEY
MOVES IN, AND
WAITS)

STEVEN TURNS & LOOKS THRU'
DOOR WINDOW

21. INT. DRAHVIN AIRLOCK. EVENING.

61. 3 F 16

MS STEVEN THRU'
PORTHOLE.

HE COMES TO DOOR

(STEVEN LOOKS
OUT AT THE
CHUMBLEY, TURNS,
LOOKS AT THE
INNER DOOR.

IT HAS A PORT-
HOLE. LOOKING
THROUGH IT IS
MAAGA A CRUEL
SMIRKING GRIN
ON HER FACE) /

68. 2 A 24
CU MAAGA

Fade
Music

22. EXT. RILL CENTRE. EVENING.

69. 4 A 24

CU WHO

PULL OUT AS HE
COMES TO MS

(DOCTOR WHO IS
REACHING INTO
THE MACHINE.

WITH A GRUNT OF
PLEASURE HE BRINGS
OUT A SMALL PLATE
OF METAL AND DROPS
IT ON THE GROUND.

/BOOM B1/

DOCTOR WHO: Now then all we have
to do is

VICKI: (VOICE OVER) Doctor,
no!

(DOCTOR WHO LOOKS
UP IN SURPRISE)

(DOCTOR WHO MOVES
AWAY FROM THE
MACHINE AND
VICKI AND THE
CHUMBLEY COME
INTO FRAME FROM
THE PASSAGE-WAY,
THE BAR SLIDING
UP OUT OF SIGHT)

Ex.
Grill
Opening

DOCTOR WHO: My dear child,
are you all right?

CHUMBLEY: We were told your friend is in danger.

(DOCTOR WHO
STARTS BACK)

DW
(on 5F)

- 33 -

DOCTOR WHO: (TO VICKI) I
take it that is a Rill talking?

VICKI: Yes. Well, go on,
answer him.

DOCTOR WHO: (TO CHUMBLEY) You
were told correctly.

CHUMBLEY: Then perhaps you
will both come inside.

DOCTOR WHO: It occurs to me
that if we do that we could be
both trapped.

VICKI: Doctor, if they meant
us any harm, this Chumbley could
shoot us now ...

DOCTOR WHO: (NODDING, AGREEING)
Yes, yes, quite true he could.
Very well, lead the way. I'd
like to have a good look round
as it happens.

(THE CHUMBLEY
PIVOTS, AND
LEADS THE WAY
BACK.

AS THEY MOVE
ANOTHER CHUMBLEY
NIPS PAST THEM)

Hello, where's he going?

CHUMBLEY: To repair the damage
you have done ...

DOCTOR WHO: Ah.

(HE NODS TO HIMSELF,
LOOKS APOLOGETIC,

- 33 -

(1 next)

GRIMACES AT
VICKI, AND THEY
FOLLOW THE CHUMBLEY
INTO THE PASSAGE
ENTRANCE.

Fx.
Chumbley

WE PAN WITH THE
OTHER CHUMBLEY AS
IT ARRIVES AT THE
AIR CONVERTOR
MECHANISM.

EXAMINES, CHITTERING)

23. INT. PASSAGEWAY. EVENING.

71.	<u>1</u>	<u>H</u>	<u>35</u>		<u>/BOOM B1/</u>
				HA WHO/VICKI/CHUMBLEY	(DOCTOR WHO AND VICKI MOVE ALONG AFTER THE CHUMBLEY)
					Fx. Chumbley

DOCTOR WHO: What were the Rills
like, my child?

VICKI: They won't show them-
selves, Doctor.

DOCTOR WHO: Why ever not?

(THE CHUMBLEY
HALTS, TURNS)

JBP
(on 1H)

- 35 -

CHUMBLEY: Because our appearance
would not be pleasant to you.

DOCTOR WHO: Nonsense. Do you
think we're children?

CHUMBLEY: It is best that you
do not see us.

(THE CHUMBLEY
TURNS MOVES AWAY
OUT OF FRAME)

DOCTOR WHO: Oh, very well.
Please yourselves. (TO VICKI)
Such foolishness ...

TRACK & PAN TO
HOLD WHO/VICKI TO
CENTRE

(DOCTOR WHO AND
VICKI MOVE OFF
AGAIN)

24. INT. RILL MAIN CHAMBER. EVENING.

/BOOM A3/C2/

(THE CHUMBLEY COMES
IN AND CIRCLES TO
A HALT. IT IS
FOLLOWED BY DOCTOR
WHO, THEN VICKI.

Ex. Chumbley

DOCTOR WHO HAS
A GOOD LOOK ROUND,
BANGS THE CHUMBLEY
WITH HIS STICK,
POINTS OFF)

DOCTOR WHO: What are you drilling
for, may I ask?

CHUMBLEY: Power.

- 35 -

(2 next)

72. 2 A 16
 MS WHO
 PAN HIM L

CHUMBLEY: We must have power for launching our spaceship. The suns are too weak to supply this power therefore by drilling we may find some in the ground.
DOCTOR WHO: Then if you'll take my advice you'll find it quickly. You don't have much time.

CHUMBLEY: You know about the explosion of this planet?

73. 3 A 16
 RILL

DOCTOR WHO: We know more than you. Your timing is wrong. The disintegration is now less than two dawns.

74. 2 A 16
 VICKI

CHUMBLEY: Two dawns - then we have no chance of survival.

75. 3 A
 RILL

VICKI: But you finished repairing the ship?

76. 1 E 24
 SINGLE WHO
 PAN R FOR 3s

CHUMBLEY: Yes. But the only power we find is a gas, and that is of no use to us. We have no means of converting it into the sun-ray power we need.

DOCTOR WHO: I must be able to supply the power you need as you are going to help us.

77. 2 A 16
 MCU VICKI

CHUMBLEY: We would be deeply grateful.

JBP

(on 2A)

- 37 -

VICKI: And that's another thing. You keep saying we. How many of you are there?

CHUMBLEY: Four.

VICKI: That doesn't seem many for manning a spaceship.

CHUMBLEY: We were twelve. Eight of us died in the crash.

78. 1 E 24
MS WHO

PAN R FOR 2s

(DOCTOR WHO NODS
SYMPATHETICALLY,
THEN IS BUSINESS-
LIKE)

DOCTOR WHO: I shall require some metal-cored cable.

CHUMBLEY: We have some ...

DOCTOR WHO: Good. I think we might be able to effect a transference of power from our ship to this. But you'll have to do a little conversion first. Can you do that?

Boom C
to 3

CHUMBLEY: We shall do all that you say, you are our only ...

(2 to F)

(THE CHUMBLEY
SUDDENLY STOPS
TALKING, CHITTERS.

Fx.
Chumbley

THERE IS THE
SOUND OF
MACHINERY, AS
THOUGH FROM A
CONTROL PANEL IN
THE RILLS' CHAMBER)

Fx.
Receiver
noises

DOCTOR WHO: What's the matter? What's happening?

- 37 -

(4 next)

JBP

(on 1E)

- 38 -

CHUMBLEY: We have just received
a message from a machine ...

VICKI: A Chumbley?

CHUMBLEY: It is by the Drahvin
spaceship. It reports that a
being, not Drahvin, came out of
it ...

VICKI: Steven ...

CHUMBLEY: It detected that he
was a friend of yours - but
before contact could be made
he went back in again.

Fade
Receiver

VICKI: He still thinks you are
dangerous.

CHUMBLEY: Let me go and tell
him.

DOCTOR WHO: Mmm. Well,
at least he can take care of
himself. Now lets get this cable
out.

(4 next)

- 38 -

JBP

(on 1E)

- 39 -

26. INT. DRAHVIN AIR LOCK. EVENING.

79. 4 E 16
2s MAAGA/STEVEN
THRU' PORTHOLE

BOOM C3/
HAND MIC

(STEVEN IS LOOKING
OUT AT THE
CHUMBLEY. HE
LOOKS UP WHEN
MAAGA'S VOICE
COMES FROM A
LOUDSPEAKER)

(on Mic)

MAAGA Do you hear me, Earthman?

STEVEN: I hear you ...

MAAGA If you throw your gun
down, we will open the air-
lock .../

80. 2 F 24
2s STEVEN/MAAGA

(STEVEN LOOKS
AT HIS GUN,
GRIPS IT TIGHTER)

Very well - but if you try to
come through here you
may kill one or two of my
soldiers, but we will kill
you ...

(STEVEN TURNS,
LOOKS AT THE
OUTER DOOR)

Yes, outside the Rills' machine
waits for you - to kill also ...

- 39 -

(4 next)

JBP

(on 2F)

- 40 -

STEVEN: Then I'll stay here.
I may be trapped but you can't
harm me.

MAAGA: You are in the air-lock. On
the wall there are some dials ...
they are pressure gauges.

STEVEN: (LOOKING TOWARDS THEM)
So?

81. 4 E 24
2s

MAAGA:
We can draw the oxygen out of
that section. You will
suffocate ...

82. 2 F 24
2s STEVEN MAAGA

(STEVEN LOOKS AROUND,
MOVES TO TOUCH THE
DOOR BUTTON)

TRACK IN TO CU MAAGA

If you touch that - the door
will open completely, leaving
you at the mercy of the machine.

27. INT. DRAHVIN LIVING SPACE.
EVENING.

83. 4 E 24
4s

/BOOM B2/

MAAGA SIGNALS THE
DRAHVINS.

DRAHVIN TWO AND
DRAHVIN THREE
MOVE TO THE WALL
AND GRASP A
WHEEL, OR CONTROL)

DRAHVIN TWO: Ready.

MAAGA Pressure?

DRAHVIN TWO: Normal.

(2 next)

- 40 -

JBP

(on 4E)

- 41 -

MAAGA: Temperature?

DRAHVIN TWO: Normal.

MAAGA: Good. Empty air-lock.

(THE DRAHVINS
START TO TURN
THE WHEELS)

Fx.
Slight
Hiss

28. INT. DRAHVIN AIRLOCK. EVENING.

84. 2 H 24 STEVEN AT DIALS (STEVEN IS LOOKING AT THE DIALS POINTED OUT BY MAAGA) /BOOM C3/
85. 5 B CU DIAL

THE NEEDLE IS
FLICKERING,
DROPPING, VERY
SLIGHTLY)

Q Maaga

86. 2 F 24 STEVEN AT DIALS MAAGA Yes, Earthman. The air is leaving the airlock. / You have three choices ...

STEVEN: Three?

MAAGA: . Die in there. Come back & die here or go out and be killed by the machine.

Q Music
Sting
"Mister
Blues"
EX45 145M

- 41 -

(5 next)

(on 2F)

87. S/I (STEVEN LOOKS OUT DESPERATELY.)
5 B
CU NEEDLE WE CUT TO THE NEEDLE AND SEE IT DROP FURTHER)

88. FU 3 A 24 29. INT. RILL MAIN CHAMBER. EVENING. /
VICKI/WHO/CHUMBLEY/RILL (VICKI IS HELPING DOCTOR WHO SORT OUT SOME METAL CORED CABLE. Fx. Shumbley
THE CHUMBLIES ARE THERE.
THE RILL WATCHES FROM THE PEEPHOLE)

CHUMBLEY: Our thanks. Fade
Music

MORE NOISE FROM
THE RILL CONTROL
BOARDS, THEN:)

Fade Fx.

DOCTOR WHO: We must go at once.

- 42 -

JBP

On 1E

- 43 -

CHUMBLEY: You cannot help him alone. We will send two more Chumbley machines with you.

DOCTOR WHO: What can they do?

90. 3 A
 WHO/VICKI/CHUMBLEY CHUMBLEY: Cut open the ship if necessary. /

CHUMBLEY X L/R fgd.

(ANOTHER CHUMBLEY
CHINGLES IN)

Fx.
Chumbley

CHUMBLEY: Go. Quickly. The Chumbley reports that the sounds are weakening ...

VICKI: Come on Doctor...

DOCTOR WHO: Vicki, stay here!

VICKI: No, I'm coming with you ...

(DOCTOR WHO IS
ANNOYED, BUT NO
TIME TO ARGUE)

DOCTOR WHO: Oh, come on then ... and you stay here until you receive a message.

(THE CHUMBLIES
LEAD THE WAY,
MOVING INTO
THE PASSAGEWAY.

Q Music
"Marche"
LD087

DOCTOR WHO AND
VICKI FOLLOWING)

CHUMBLEY: Yes I will do that.

- 43 -

(5 next)

JBP

(on 3A)

- 44 -

30. INT. RILL PASSAGEWAY EVE.

91.	5	E	24	VICKI/WHO/CHUMBLEY	(THE CHUMBLIES AND DOCTOR WHO AND VICKI MOVE AS QUICKLY AS THEY CAN ALONG THE CORRIDOR)	Fx. Chumblies
				CRAB R WITH THEM TAKE THEM TO DOOR		

31. EXT. RILL CENTRE. EVENING.

LET THEM OUT L	(WE HEAR THE CHUMBLIES COMING, THEN, THEY MOVE OUT INTO THE OPEN, AND AWAY. DOCTOR WHO AND VICKI FOLLOWING UP IN THE REAR)
----------------	---

CUT TELECINE:

Ext. Evening.

SEQUENCE of SHOTS of
DOCTOR WHO and VICKI
hastening across the
planet landscape.

The TWO CHUMBLIES
chuttering and
chumbling about them.

END TELECINE.

Fade Music

- 44 -

(5 next)

31A EXT. PLANET LANDSCAPE.

- 91A. 5 C 24 /BOOM B3/
CU GUN
Fx.
Chumblies
TRACK BACK TO MS
ON TURN SEE WHO/VICKI
CHUMBLIES OVER DRAHVINS
SHOULDER.
92. 4 X 35
3s WHO/VICKI/CHUMBLEY DRAHVIN: Halt or I fire.
93. 5 C 35 WHO: What is wrong? /
3s WHO/VICKI/
CHUMBLEY DRAHVIN: Where are you going?
WHOL Back to your space-ship of course.
DRAHVIN: The machines are our enemies.
Why do you bring them with you?
WHO: They are going to help you and
Maaga and the rest. get to the Rills
space-ship. We wish to save lives not
destroy them.
DRAHVIN: Maaga doesn't thrust you. I do
not trust you. /
94. 4 X 24
2s VICKI/CHUMBLEY VICKI: We've captured these two machines
they do as we tell them. Watch. /
95. 5 Y 35
Group Shot Go forward Stop. Come back. You see?
CHUMBLEY f/gd.
(DRAHVINS TURNS & FIRES AT
CHUMBLEY. VICKI STRUGGLES
WITH HER) /
96. 4 X 24
VICKI/DRAHVIN/WHO WHO: Take care, Vicki.
DRAHVIN: Kill me now, I have failed in
my duty.
WHO: Nonsense. Stop this thought of
killing anyone. Come back to your ship. /
97. 5 Y 35
GROUP SHOT VICKI: Go on, and hurry up.
LET THEM OUT L

- 45 -

98. 1 E 24
 CHUMBLEY
 PAN R WITH IT.

32. INT. DRAHVIN SPACESHIP. EVE.
 THE CHUMBLEY
 CHITTERS AWAY
 TO ITSELF AS IT
 SENDS MESSAGES
 BACK TO THE
 RILL CENTRE)

Fx.
 Chumbley
 Message

99. 2 H 16
 MCU STEVEN

33. INT. DRAHVIN AIRLOCK. EVENING.
 (STEVEN IS NOW
 MUCH THE WORSE
 FOR WEAR. HIS
 MOUTH IS WIDE
 OPEN AND HE
 GASPS FOR AIR)

Fx.
 Hiss

MAAGA: Why do you not give up,
 Earthman?

STEVEN: I'd rather face the Chumblies
 than you any day.

(STEVEN STARES IN
 HATRED AT THE
 PORTHOLE, FIGHTING
 FOR BREATH.

HE PRACTICALLY
 DROPS HIS GUN,
 BUT MANAGES TO
 RETAIN IT)

MAAGA: (STEVEN STAGGERS
 AGAINST THE WALL
 AND RESTS HIS
 FOREHEAD AND
 PALMS AGAINST
 IT) /

100. 3 X 16
 MCU MAAGA

(STEVEN GOES FOR DOOR RELEASE)

101. 2 H
 A/B

MAAGA: That will not work now the
 pressure has locked the floors. Soon
 you will be dead.

- 45 -

(on 2H)

102. S/I
5 F (DIAL VERY LOW /
CU DIAL WE SEE IT DROP FURTHER

FADE 2

STEVEN STARTS TO SLIDE
DOWN AGAINST THE WALL)

Fade UP
Fx.Hiss

103. S/I SLIDE 3
Next Episode
"The Exploding Planet"

Q.Music
Closing

FADE SLIDE

104. S/I ROLLER CAPTION: Begins : Dr.Who
William Hartnell
Ends: Designer
Richard Hunt

105. MIX SLIDE 4 Producer
Verity Lambert

106. MIX SLIDE 5 Directed by
DEREK MARTINUS
BBC TV

FADE S & V